





Carole King Rwwding Swinn
Carole King Rwwding Swinn
Steven Stills
Captain Beefheart Speaks

LIVING IN A HOUSE

TROGLODYTE

ROCKET MAN

DIARY

GUNS GUNS GUNS

YOU SAID A BAD WORD

YOU'RE THE MAN

ALL THE KING'S HORSES

WOMAN'S GOT TO HAVE

LONG HAIRED LOVER FROM LIVERPOOL

TELL ME THIS IS A DREAM

LEAN ON ME

BABY LET ME TAKE YOU

CAT'S EYE IN THE WINDOW

IT'S GOING TO TAKE SOME TIME

HOT 'N' NASTY

AUTOMATICALLY

WALKING IN THE RAIN WITH THE LOVE ONE I LOVE

*Savoy Brown * Chuck Berry in London *

*Laura Nyro with Labelle * Alice Cooper *







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Words To Your Favorite Hits

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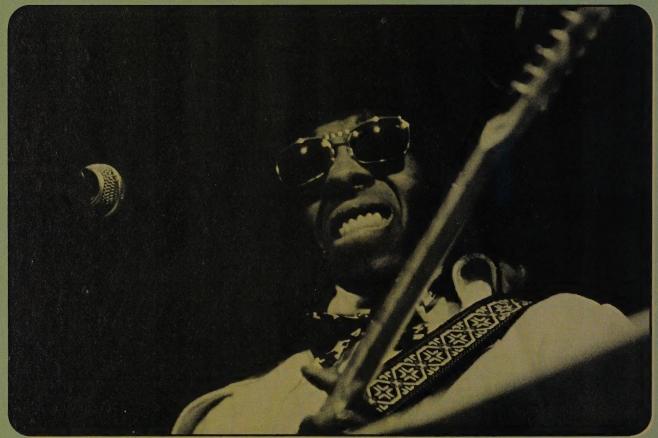
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SLY STONE—captured in needlepoint.

The 45 rpm single, while not really in trouble, is losing a little ground. According to Billboard, the major trade magazine, fewer singles are being issued these days by all the record countries. And what's more it's taking these singles longer to get to the top of the charts—certainly compared to five years ago when the charts of the nation were full of bullets and stars and other such marks designating sudden risings to the top.

Five years ago a single apparently

would spend around 5.7 weeks to get in, up and out of the Hot 100. Nowadays it limps in, moves up and wanders out, taking nearly ten weeks to do this.

And over a ten week period recently nearly 80 singles were released compared with nearly 130 in 1967.

The world of rock is ever a wonderful place.

It's now getting into needlepoint.

You know, all that sewing onto canvas that actually is an artform that

goes back centuries.

A firm has now produced "rock star" canvasses and marketed them in a kit that includes cotton thread, needles and instruction booklet.

Initially captured in needlepoint are Paul McCartney, the Allman Brothers, Sly Stone. You can needlepoint and then frame the results, according to Mike Shulman of Skyhigh Productions.

And Mike reckons it will be more successful than buttons or posters because it's more personal. □

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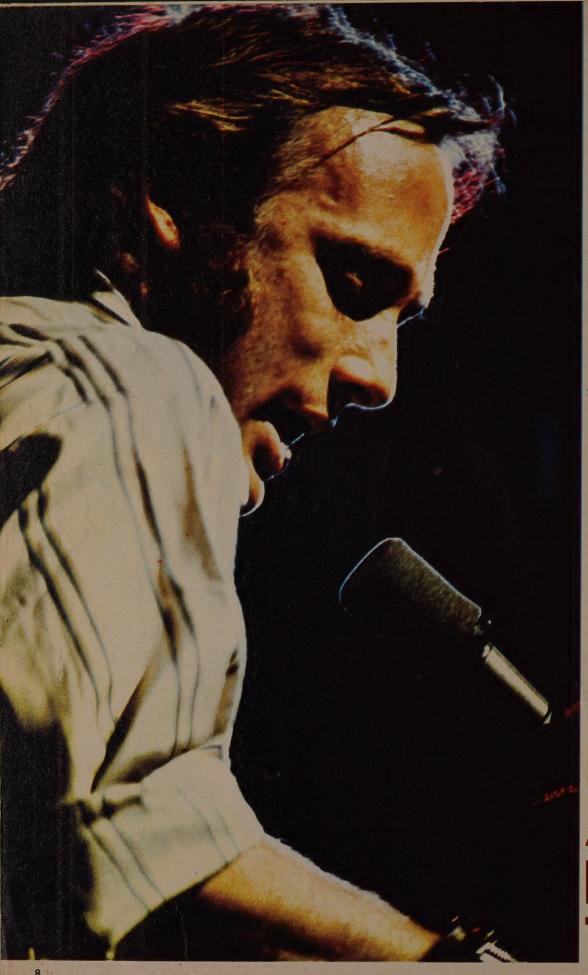
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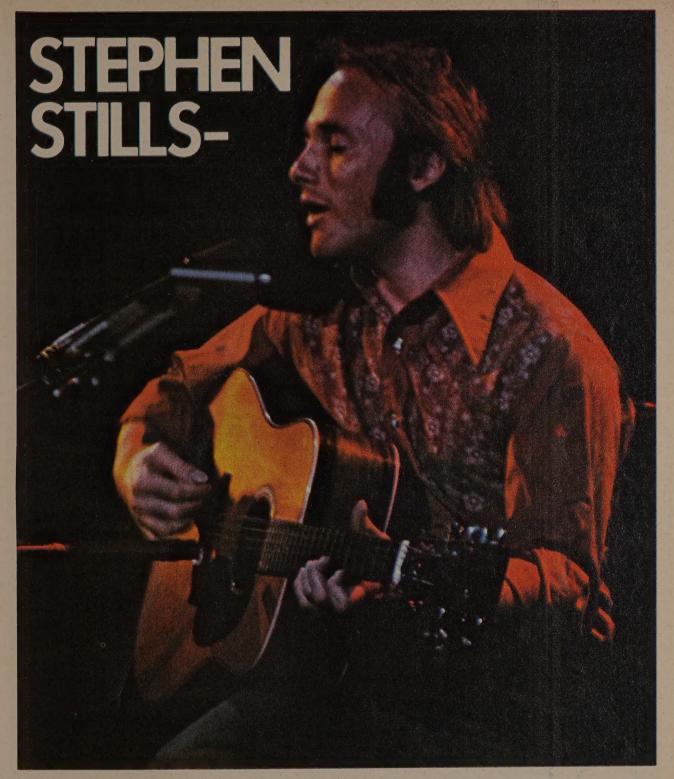
STEPHEN STILLS, connected with the well known firm of Crosby, Nash, Young etc., now adds another band to his career with the debut of his Manassas group.

The group is Chris Hillman, Dallas Taylor, Paul Harris, Fuzzy Samuels, Al Perkins and Joe Lala and is named for the site of the first Confederate victory of the Civil War, usually referred to as the Battle of Bull Run.

The first Manassas album has 22 compositions by Stephen and associates.

Photos of Stephen Stills taken by Ira Wexler.

Life And Hard Times



Stephen Stills has a mansion in Elstead, in the South of England, three clocks that tell the time in three different cities, a devoted gardener named Johnny and some '61 claret that's pretty passable.

The house in question is of course the famous Ringo Starr/Peter Sellers/Stephen Stills 15th century manor house, with the ornamental lakes and a deep glossy redbrick mixed with ancient half timbering. Lord of the Manor now for over two

years, Stills has outlasted both his predecessors in the Surrey, England, home. And he keeps it as a retreat from the superstar world, as a place to lay his head.

Now 28, Stills has seen it all.

Tired of the hassles that dogged him in the past, he's got himself a new band, a new double LP and a new, lower profile.

But he's still the same energetic Stephen . . .

The band is called Manassas — and

sounds good. Manassas is heavy on names. Besides Stills himself, there was Dallas Taylor on drums, Fuzz Samuels, bass and bowler hat, Joe Lala, assorted percussion, Chris Hillman, guitar and vocals, Paul Harris, keyboards, Al Perkins, pedal steel.

Said Stephen: "For my own artistic purposes I made a double album because it allowed me room to expand on various facets of my music. I made an encapsulation of it on a



maxi single. We had to twist the record company's arm a little bit because the way I've got it edited there's five copyrights involved, so they aren't going to make much

money out of it. But that's okay — they're making enough money."

Is there any chance of the Famous
Four — Crosby Stills Nash & Young —
getting together.

Stephen commented: "As long as people don't roll my stone, we're gonna get it on just fine. Chances are absolutely one hundred percent. I've made that perfectly clear.

(continued on page 40)



Laura Nyro and Labelle, would, at first thought, be impossible..But.. It all started back in May 1971 when Laura and Patti LaBelle met, sat at a piano in Laura's apartment on the Upper West Side of New York

and started singing their way through some of the songs Laura had in mind for her 'memory' LP. Laura was born and raised in The Bronx. When she was a teenager her music was the music of the subways, where groups went to sing acappella and hang out. The songs on the album, "It's Gonna Take A Miracle" were to be songs she remembered from these days.

(continued on page 14)









Take any 14 of these



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HOMEMADE



207076





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THE DOORS



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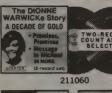












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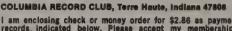
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APO, FPO addressess: write for special offer FOR CANADA: mail coupon to U.S.A. address. We will be happy to service this membership directly from Canada with the same offer, though the regular Club prices are slightly higher.



PATTI LABELLE

LAURA NYRO (continued from page 11)

And LaBelle fitted in because one of the groups Laura had literally grown-up listening to was Patti LaBelle & The Bluebelles who, of course, re-thought themselves and emerged as LaBelle in 1971. Patti LaBelle etc. were then and still are Patti LaBelle, Nona Hendryx and Sarah Dash, and from that first meeting onwards the three of them and Laura worked on her album concept. Laura choose Kenny Gamble and Leon Huff to produce, because, again, some of the records she'd loved best from that period

had been produced by them.

So, they were to produce in Philadelphia.

The first rehearsals took place in Laura's apartment and then in The Bellvue Stratford Hotel in Philadelphia where Laura stayed during the recording.

Pat and Laura were destined to be best friends from their very first meeting, when, as soon as the formalities of a first meeting were over the talk turned immediately to food and both were seen heading toward the Kitchen! Both of them love to eat, love to cook and love anything to do with food. So just about all the preliminary rehearsals were based around meal-times first and the piano second!

Laura would play the song and Sarah, Nona and Pat would pick up and start singing their parts, so that by the end of a couple of run throughs they had their parts and then just had to work out harmonies to fit in and around Laura's.

Rehearsals were fast.

Recording took much longer. Songs like "Spanish Harlem" were redone at least three times before Laura was satisfied and "Cowboys to Girls" was recorded but then rejected. The band would run a song through and after each take Laura would be in the control room listening and commenting on the take.

of the control-room Most supervision was done by Kenny Gamble, with Leon Huff taking control of the musical arrangements in the studio. The first two weeks in July were for recording and by the end of almost two weeks in the studio LaBelle still hadn't put their parts on because the time had been taken up just getting the very basic tracks down. It was the last day booked at Sigma Sound for recording and Kenny and Leon called LaBelle and said that they would 'start' putting their parts on that evening.

Pat was enraged. 'Start', she told Leon, 'you're joking. We'll finish in one evening.' Leon bet her a \$1,000 they couldn't do it in the five hours booked. Four hours and thirty minutes and ten songs later, LaBelle had finished all their work and were ready to go home.

Leon was nowhere to be seen in the whole city of Philadelphia!

The first 'live' gig with Laura was at The Ravinia Music Festival in Chicago in mid-July. It was a natural development from the album for Laura and Labelle to work



NONA HENDRYX

together on stage. At Chicago just as Labelle walked on stage a thunderstorm hit the era. They sang songs from the album to crashing thunderstorm hit the area. They sang songs from the album to crashing thunder and the sharpest lightning-a very dramatic opening and first gig.

From there they worked together at Carnegie Hall on Christmas Eve, and then across country in January and February ranging from Hartford, to Denver, San Francisco and Santa Monica.

All the gigs were fun and they got progressively more 50. audiences were pre-sold. They all seemed to be totally familiar with the 'Gonna Take A Miracle' album and when Labelle would walk on stage with Laura unannounced the audience were on their feet clapping and applauding recognition. The shows worked like this. Laura would do about fortyfive minutes of her own, then take a break. Back she'd come with Labelle and they'd do first "The Wind" then the "Dancing In The Street" medley. Then Laura would announce her "three lovely girlfriends, Nona, Sarah and Patti-Labelle." Then it would be "The Bells" with Pat soaring above the song and getting her own personal standing ovations, and then that part of the show would usually end with "Miracle," before the girls would leave for Laura to complete the show on her own again. It worked very well and was such a contrast for a Laura Nyro show that the audience responded with delight, joining in and singing and clapping along. Dancing in the aisles too!

Back-stage it was back to food with Patti and Laura either stocking up before-hand or with bags of 'goodies' they would have brought with them to tide them over. And then, of course, there were the additional edibles contributed by fans who would deluge Laura with tins of Tuna Fish, home-baked cakes and brownies, bags of crisps, fruit and nuts. Fans, fear not-with Pat and Laura around nothing goes to waste! Before, during and after the show it would all be eaten!

So, a very successful album got made. A dream came true for Laura who conceived the album a long, long time ago. The tour was fun. The only possible advantage of the whole operation is that both Pat and Laura have gained an awful lot of weight!

UICKI WICKHAM





HENDRIX IN action and in full power.

JIMI HENDRIX-

A Manager Remembers

By CHAS CHANDLER, manager, producer, discoverer of the Jimi Hendrix Experience



JIMI HENDRIX—the original Experience in full flower power.

CHAS CHANDLER was a founder member of the Animals — their bass player from 1964 to 1967 when the original members of the group disbanded.

Then Chandler discovered, managed and initially produced the Jimi Hendrix Experience in the first three years of their rise to fame.

In early 1970 he found another unknown group, Ambrose Slade and has managed them to their present success in England as Slade.

In this feature Chandler talks about the years with Hendrix to writer Keith Altham.

It was in New York on my last tour with the Animals that I met a girl called Linda Keith who was going out with Keith Richard at the time. She told me about this guy she had seen in the Village who played guitar with his teeth and was just incredible.

When I heard him playing in a little club that afternoon I couldn't believe my ears or my luck. He was so good I kept thinking, 'There's got to be a catch here somewhere.'

But there wasn't and I suggested he come back to Britain with me and get things going.

Hendrix wasn't playing the kind of things he became famous for later with the Experience but he was playing good enough guitar to make people like me feel like throwing their own away.

Launching a black musician, even of Jimi's calibre, in those days wasn't easy. We needed something to visually capture people's attention. Hendrix was launched like some sort of amazing combination of King Kong and B.B. King.

Jimi was an amazing looking guy in those days — one of the first black musicians to grow his hair long and wear freaky clothes. When he walked into a bar all the heads turned and that was at a time when almost anything went in 'Swinging London'. We decided to capitalize on that situation and



CHAS CHANDLER, second from right, with the early Animals and Arnold Mixim, then president of MGM Records. This was the original group, with Eric Burdon, left, and Alan Price, extreme right.



HENDRIX, kneeling, at the International Pop Festival, June 18, 1967

I made sure that all the photos released were the most evil and ugly we could find.

It cost me everything I had to get Hendrix off the ground but I just knew he would be phenomenal. When he came to Britain a few people told me to keep my money in my pocket but I just used to tell myself that they were daft if they couldn't see what the man had.

I sold all my guitars and amps to get the Experience together.

Most people think it happened very quickly but it took about four months, which is a long time if you haven't much money. Two days before Jimi hit the charts I sold my last guitar to buy one for Jimi because his had been stolen.

The only row I had with Jimi occurred over the session for "Hey Joe" and it happened because we couldn't get all the volume he wanted on to the tapes — we had about four amps plugged into each other and I said, 'Jimi we just can't get it on. And he blew his top.

As it happened I had his return ticket to America in my brief case and I took it out and walked out of the control room and into the studio to give it to him. I told him if he really felt like that we should forget it. He said, 'Let's try again.'

I don't want to give the impression that I was the only person responsible for Jimi's success though. We had a lot of help from people.

In particular there was Kit Lambert — who practically knocked over a table in his eagerness to get at me to sign Jimi for Track Records after a performance by the Experience at London's Speakeasy Club. People like Lennon, Jagger, McCartney and Harrison were helping by just mentioning him around.

Noel Redding and Mitch Mitchell were also very important. There was never much love lost between me and Mitch but his drumming knocked me out and Jimi had a lot of respect for him. Noel kept Jimi down to earth in those days and Jimi used him to decide which direction he should go.

The first big break we got in the

States came courtesy of Paul McCartney, who they were trying to involve in the Monterey Pop Festival. He told them it wouldn't be any kind of music festival without Hendrix. From there it just burst wide open.

In the early recordings he kept asking me to put his voice back and bury it. But I wouldn't do it, because I realized that, like Dylan, the voice had identity and the one thing went with the other. No one could sing his songs the way they were intended. There was something unique in the timing between his voice and the guitar that made it one.

The perfect Hendrix single for me was 'Purple Haze' because it was the best example of his work in 2½ minutes and the flip side was a clear indication of the man's unique brilliance as a musician.

There were a hundred reasons why I sold my interest in Jimi about two thirds of the way through his career. The most important was that Jimi didn't appear interested in advice any more. We were in New York and working on an album but he wanted everything his way or not at all, and I didn't feel like being along just for the ride.

If you are going to manage someone you have to feel that you are contributing something. At that time Jimi didn't want to listen to anyone so I thought 'Okay, this is the time to do something new.'

I think at that time Jimi began to lose his nerve just a little. He recorded some great stuff which he wrote produced and played himself, just before we split. But he couldn't bring himself to release it on the market.

By then he had become conscious of just how big he was and there was no one standing next to him telling him how good he was.

It's not possible for me to tell how much of a mistake he made by breaking up the Experience because I was out of touch for six or seven months and a lot happened at that time.

It was around this time that I found myself in New York. I attempted to contact Jimi about his transition from the Experience into the Band of Gypsies with Buddy Miles. He had been virtually a recluse in his New York flat for almost a year and only ventured out in the arly hours of the morning to do recording.

DKEITH ALTHAM

Now It's -



CHUCK WORKING out with Rick Grech

-CHUCK BERRY, London Style

CHUCK BERRY, who first started recording in 1955 ("Maybellene" on Chess Records), is another genuine American black r&b figure who has made the trek to London to record with some genuine white Britsh r&b figures

In doing this he follows B.B. King, Muddy Waters and Howlin' Wolf — all of whom have had London sessions released on LP backed by the best of British rock-blues musicians. It is a trend that was probably started by Sonny Boy Williamson when he recorded with the early version of the Yardbirds.

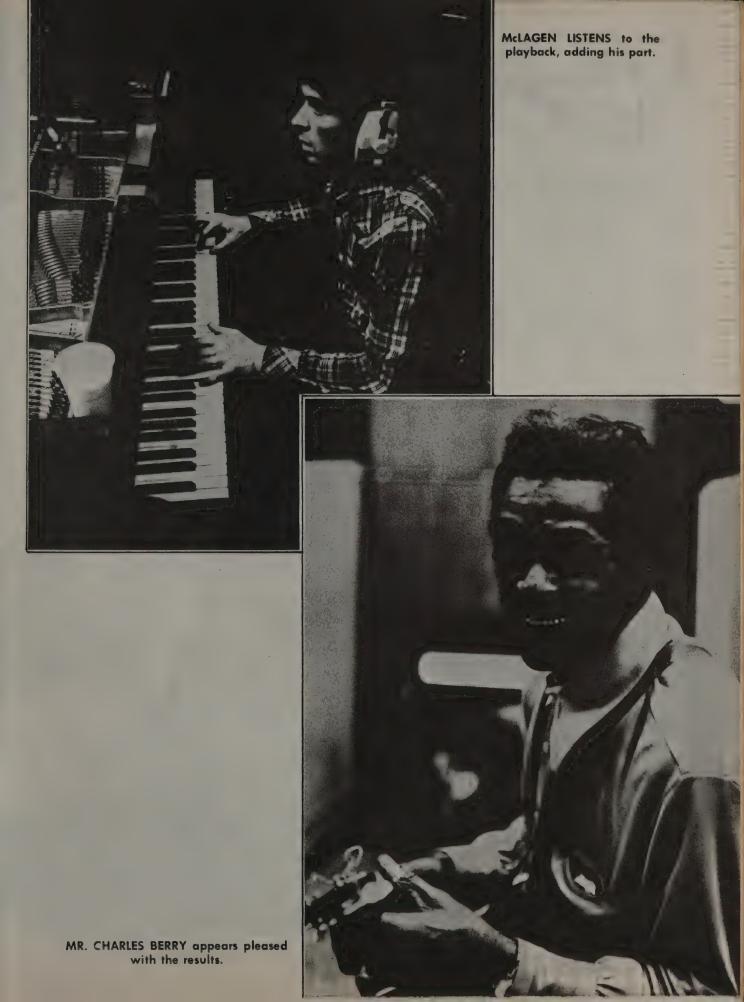
Chuck was in London and recorded with a collective line up of Ian McLagen, Rick Grech, Derek Griffiths, and Kenny Jones. These photographs were taken in the studio during the sessions last February.



DEREK GRIFFITHS, left and Kenny Jones making their contributions.



CHUCK BERRY with Ian McLagen.



CAROLE KING -STUDIO TIME



CAROLE KING



The handwritten notice stuck on the studio door forewarned: "Closed Session - No Admittance." Behind the locked sound-proofed door, America's current Queen of Song and her bon amie, Merry Clayton, were actively engaged in laying down the vocal track of a revitalized Goffin and King classic, "Oh No, Not My Baby."

The American press has forced the affable Miss King to beat a hasty retreat from the public's voyeurism. She lives a comfortable, yet self imposed exile with her husband Charlie Larkey, her children and those she may call her friends.

Against this background and on the personal invitation of Carole's record

producer Lou Adler — a man who guards his artists' privacy with tact and discretion — I slipped into the control booth one night to eyewitness the King/Clayton recording session at A&M Records' Hollywood studio B.

Framed in the panoramic plate glass window separating technicians from artists, the two lone figures, large pairs of black and white "cans" covering their ears, were standing in the center of the dimly lit studio. Adler gives the go ahead. The tapes roll and almost immediately the backing track thunders crystal clear through the bank of playback speakers.

They're just into the song, then something goes amiss. The music stops and the voices trail off. Adler explains where they went wrong.

Another take.

"Gotcha," replied Carole. But she asks Adler to hold the playback while she and Merry rehearse one particular line. They warble, "Who plays with hearts as if they were toys

Satisfied, and the rough spots ironed out, they share a private joke and they signal to Adler. They're ready. The tapes roll yet again. Merry takes the lead. "When my friends told me you had someone new," she sings. "I didn't

(continued on page 44)

Spotlight Kid Talking



CAPT. BEEFHEART—the brain flows freely.

Recently moved from his desert domain in Lancaster to the remote forests of oceanside Eureka in Northern California, Captain Beefheart, at a comfortable 31, is happier than ever. When we met in his publicist's apartment, he remembered me from the last time I'd seen him — in the Whiskey in Los Angeles in 1966 when I was part of the crowd in front of the stage.

The Spotlight Kid was on tour in Europe when we met up. Our interview was extremely out of the ordinary.

But then, so is he.

His brain flows freely with no

CAPTAIN BEEFHEART



THE SPOTLIGHT KID—stop smoking and the sky gets better.

apparent logical train of thought. The result: interesting and amusing.

HIT PARADER: Do you plan to visit any museums or art galleries while touring Europe?

CAPTAIN BEEFHEART: I can hardly wait. I like Van Gogh. Is he here ... or his paintings? I mean it's nice to be able to walk out of the warm sun and be able to walk in and see a lot of sun on the canvas like that. That cat, man, was all together. Van Gogh.

I would have liked to have met him in person. I guess I'll just have to settle for seeing his paintings. Although they don't influence me, they make me feel good. It wouldn't be fair to my own art if they did.

HP: It seems like a couple of times in a lifetime a person meets someone who is really special to them — like you wanted to meet

Van Gogh. Have you met anyone that special?

BEEFHEART: My wife. Ornette Coleman is very special. I've met a lot of special people. Everyone who thinks they're special is special. It's all in what you think. I notice that you think you're a little more special than the last time I saw you at the Whiskey A GoGo. You were far out man. So was I. I was just as far out as you were.

I was wild, man. I'm still wild. But I was wild. I was restless then. I'm a lot more confortable with my own water now. At that time, occasionally, I would throw sparklers in my water. I mean, I'd drink a wee bit. Now I don't drink at all but occasionally I'll have a cognac. On the night I saw you I'd drunk a half pint of cognac.

But that was silly.

HP: When you look back, are

those good memories from those days?

BEEFHEART: I don't think back. I don't think it's fair. I might run into somebody if I was looking back like that.

I think there's an order on this planet and the order is not to look back. While you're looking back your car could crash and kill a whole lot of people. I don't think that's fair, do you?

Besides I don't want to go back and push up a war. I notice that the youth... or whatever you want to call it because I don't believe in rulers... are looking back to the Twenties and they're going to discover another war.

Why don't they not look back and be nice now. They can stop war.

Why do they want to go back and fish up those P-38 brassieres and pants that look like guns? Why do

(continued on page 45)





SINCE BRUCE Johnstone joined the Beach Boys in 1966 the personnel of the group has remained fixed—Brian, Dennis and Carl Wilson, Johnstone, Mike Love and Al Jardine.

Now however the Beach Boys have added two new members Blondie Chaplain, guitar and bass and vocals, and Ricky Fataar, who is now the Beach Boys' drummer.

The BB's met up with Chaplain and Fataar, both non-white natives of South Africa three years ago in a group called Flame.

One result of the addition of the two musicians is that the Beach Boys can now do "Wild Honey" in person. Previously the group hasn't been able to do the song because of the high vocal part but Blondie's high range makes it all possible.

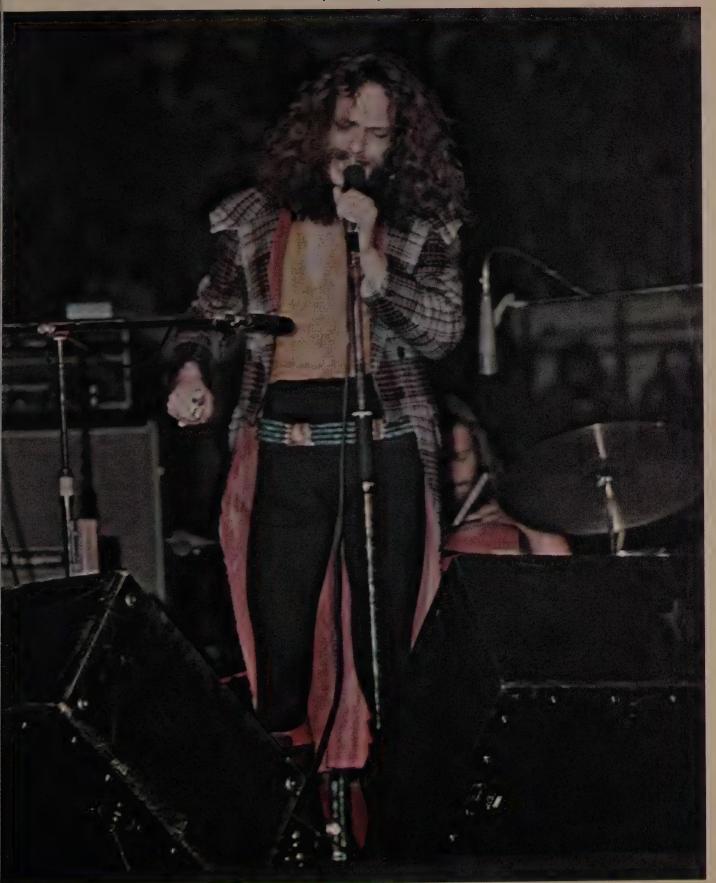


YES, one of the newly emergent British rock groups to conquer America, receive the just rewards of all their collective efforts—a certified gold album for their LP, "Fragile." Left to right, Bill Bruford, Steve Howe, Chris Squire, Rick Wakeman and Jon Anderson. Photo courtesy of Atlantic Records.

-FAST FLASHES-

JETHRO TULL now opens his concerts with a 45 minute version of led critics to call it Ian Anderson's "Tommy." However a local newspaper critic in England, seeing the Tull act in concert was moved to call it "obscene disgusting and deafening."

"Thick As A Brick," also Jethro Tull's new album, is based on a poem by Gerald Bostock. (Photo by Jeff Mayer).



The day someone tagged the word Superstar alongside Elton John's name, was the day they signed his death warrant.

People expect Super things from Superstars. They don't make allowances for bum gigs, because Superstars don't play bum gigs.

Subsequently the downfall of Elton John Superstar began. If there was any mud to be slung, Elton John was the nearest target.

Only now therefore is Elton John, singer-songwriter (no Superstar tag) into his second wind. He seems unaffected by the adverse criticism. Obviously some of it hit home but he remains remarkably unchanged and not bitter towards his critics. He did, though, retaliate in a small way: one track on his "Madman" album, "All The Nasties" was dedicated to the Press.

He says: "It's a very tongue in cheek number. I just said to Bernie (Taupin), let's write a song about the Press and call it 'All The Nasties' because at that time we were really fed up.

"You do get hurt—but only for about five minutes. It's no good moping about it. You have to take the good with the bad, otherwise you shouldn't be in this business. Sure, I think I've had more than my fair share of criticism but that's all right with me. I think now I've got over the bulk of the bad criticism—I hope so anyway."

"Madman Across The Water" was a disappointment to Elton John because it didn't make the album charts in Britain. He comments: "I was disappointed because I know with the sales it did, it should have got into the charts. I wouldn't have worried if it didn't sell at all but it did sell. Not as well as we hoped, of course, but I really think it was because we stayed away from England and people do tend to forget.

"Jethro Tull did that—they did a year in America and they'd always had No 1. albums in England. And when they released an album after they returned, it didn't do as well.

"Madman' sold over 40,000 and is still selling and the other two albums have done nearly 100,000.

"I think the fatal mistake last year was concentrating on America and neglecting England. I don't think you can neglect England because there's always someone who can step into your shoes. Like this time a year ago we had two albums in the Top 5—well, now Cat Stevens in there."

The latest Elton John album was orginally going to be recorded with the Rolling Stones mobile recording studio—but the plans were changed.

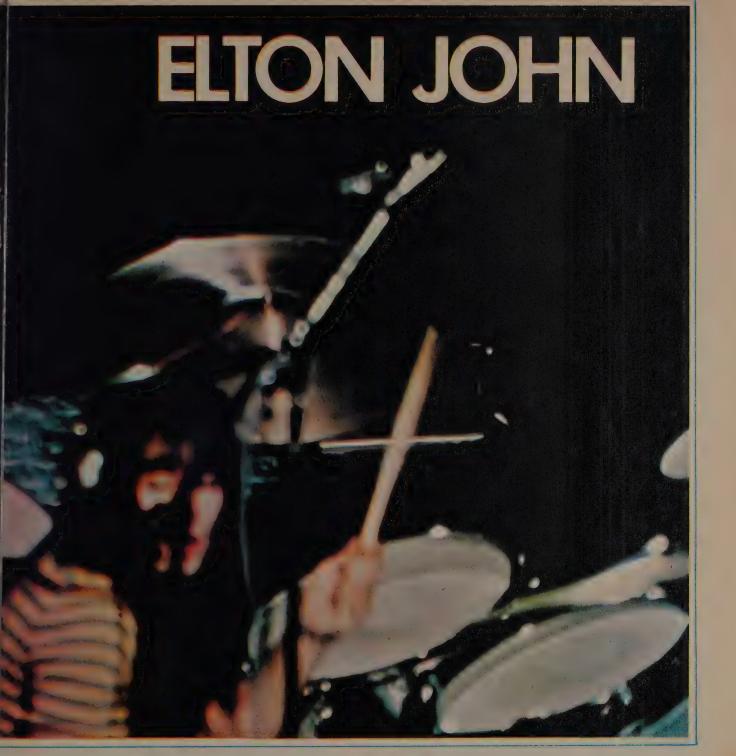


Says Elton: "It was so complicated—it would have meant having to hire a house and hope that it had good acoustics. That's a bit of a risk. Then somebody told us there was a good studio, Strawberry Studios, outside Paris. Eventually we recorded there, chateau, where the Grateful Dead recorded last year.

"It worked very well because everybody was able to live there. I've never done an album like this before. Usually it's done in the studio with session musicians. "This was the first time that Dee, Davey, Nigel and I have ever recorded together.

"We rehearsed for about seven days and Bernie and I wrote most of the songs over there. Only two numbers were written before we went—all the rest were written in three days. It was like a Motown hit factory. Literally. Bernie upstairs, me downstairs and the band playing. I really enjoyed it. I couldn't believe how everything began to flow:

"We'd got to the point of writing (continued on page 31)



ELTON JOHN—recording his latest album was like a 'Motown hit factory.'

Undedicated Performer



I NEVER regarded pop music as an art form, says Elton. It's just entertainment.

where nothing flowed any more and I was having a really hard job writing one song a week. Whereas sometimes I was writing five songs a day earlier. I think everyone gets to this point—even people like James Taylor. If you work on the road, a lot of your writing is always affected. I saw Cat Stevens and he said he felt exactly the same. He worked a lot last year and slowed down because of it.

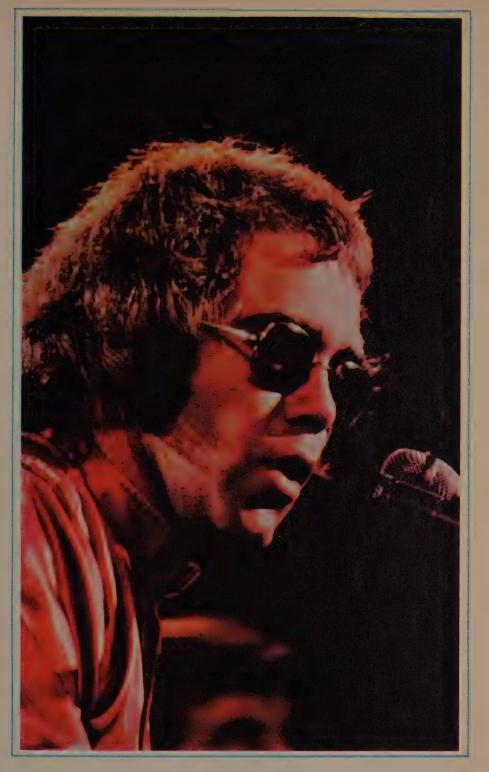
"On the new album there's no orchestra and there are rock 'n'roll tracks which we've never done before on albums. I don't want to say it's the best thing I've ever done because that's what I said and felt about 'Madman' put people didn't agree. It's just that with this album nobody can turn round and say, 'Oh, it's Elton John and his bloody 100 piece orchestra again.' There's one title 'I'M Going to Kill Myself' that has tap dancing on it. A sort of vaudeville number. I guarantee the numbers on the album will get many covers because the songs are more or less light pop.

"If I could write like Barry Mann I'd be instantly happy. For me, they are the best kind of songs because they last for years. Remember Bernie and I have only been writing together for three years—we're still really novices.

"The 'Madman' album wrenched out of us because we had to produce an album for our record company and we'd only done 'Madman' as far as the songs were concerned. Ususally when we do an album we've got a stockpile of songs we can choose from. But because of the touring we didn't have the stockpile. That's one reason why we are going to cut down a bit on touring. It does slow up writing. Even the days off you just want to die, collapse into bed and never get up"

Elton John ran into criticism over his of stage dress-even comparisons to Liberace were made about this he says: "People can compare me to whoever they like-I just think it's a bit of fun. I couldn't go out on stage in a pair of grotty denim jeans and a moustache and beard and sit there and be serious. I just don't do it. It is glamor, what I wear but it isn't show bizzy. I'm just sending up show business—I hate show business. I hate the 'And now here's so andso with...

"I don't think people take my dress seriously. Rod Stewart is exactly the same—he's very flamboyant and wears pink satin suits and that's show biz and yet it's not. You can't say I'm show bizzy—I'm so bloody clumsy and there's nothing graceful about me



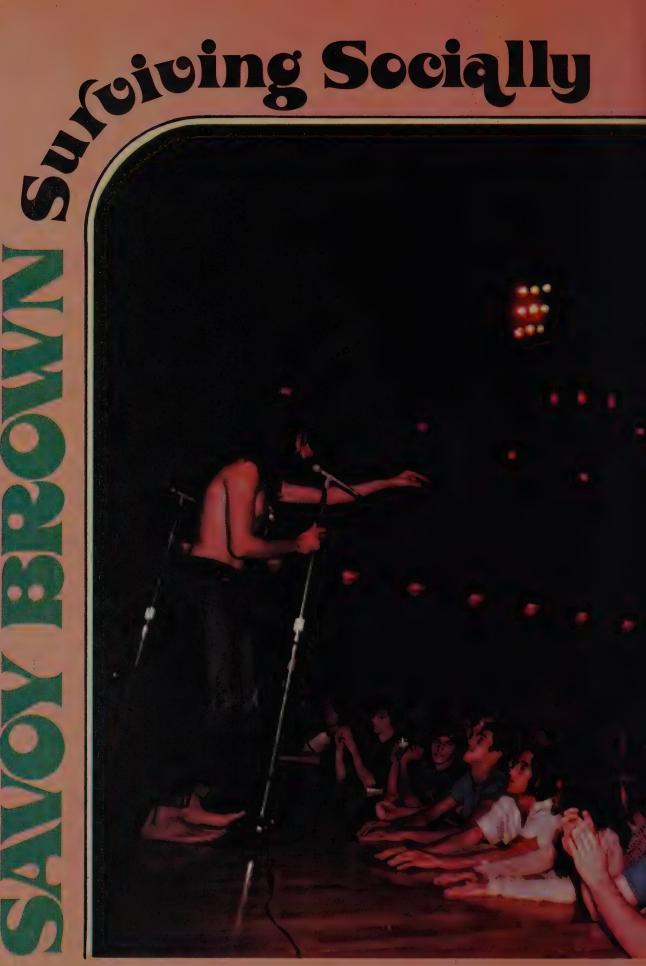
with a pair of flying boots on.

"I take my music seriously though—I'm very into what I'm doing. But even that you can't take too seriously. I've never regarded pop music as an art form. I think it's just entertainment and I think that's why pop groups are coming back, because people are fed up with the moodies and they'd rather go out and have a good time. I know I would. I'd rather go and see a James Bond film than go and see a film that made me think. It's got to the point where you go out and you're made to

think about everything.

"I don't think people are entertained any more. That's why the Faces score because that's what they do—entertain.

"I'm not a serious performer anyway. Just somebody who is having a go on the piano. I do the best I can. I never wanted to be a performer anyway. I just wanted to write. I don't consider myself as a dedicated performer—I can't see me performing until I drop dead."



SAVOY BROWN—America is where the money is . and the audiences.



Savoy Brown, the band which holds the dubious distinction of surviving 38 personnel changes in the last five years, has finally not broken up. Abandoning their nasty habit of splitting and reforming everytime they touched down in America, the group has crossed the Atlantic for the first time in history intact. What's more, the same crew that recorded "Street Corner Talking" have rehuddled in the studios and are currently riding the rails Stateside, carrying as baggage their new Parrot release "Hellbound Train."

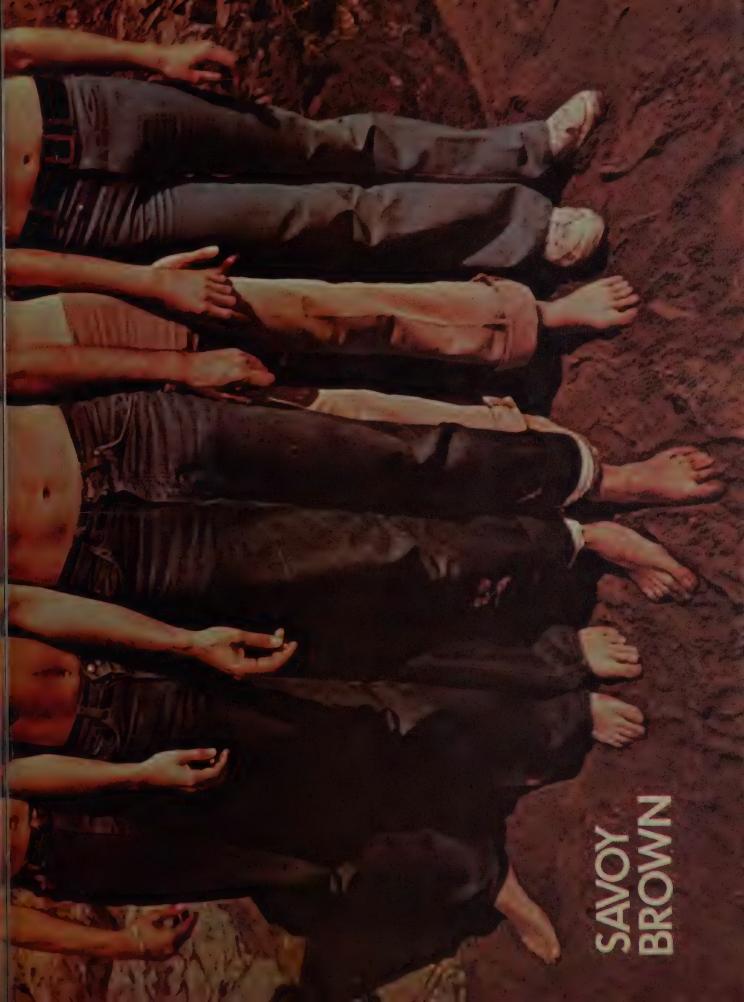
In between gulps of dark brown beer Newcastle ale Savoy leader Kim Simmonds' described the reasons behind the groups non-break-up: "I think we've set a record. You see the same group has actually made two albums consecutively. Seriously, it's got to do with personalities. We've now got the sociable thing as well as the musical thing together, which is most important. Previously, I hadn't thought that it counted. I remember B. B. King said once 'When you get down to your musicians, you look for 50% musician and 50% man.' It's amazing how much the sociable thing comes into the band and into your music. If you get along offstage it shows onstage. This band has been together almost a year now and everybody is getting on so well socially, and we're tighter for it. Savoy Brown are no longer just 5 musicians, it's 5 guys who eat together drink together and virtually sleep together."

And speaking of togetherness, another thing the lads like to do collectively is read. Especially Kim, who admits that there is nothing he'd rather do after a hard day on stage than curl up with a tall glass of bitter beer, his favorite pipe and a good science fiction thriller. In fact if it wasn't for the reading matter, Savoy Brown's latest LP. might not have turned out as chilling as it did.

"Yeah, that's right" mused Kim "The original idea for the title track of our new record "Hellbound Train" actually came from a short story written by a science fiction writer Robert Bloch. He was the same guy who wrote 'Psycho'. Andy Silvester our bass player and I were writing a song when this story 'Hellbound' just went

(continued on page 36)



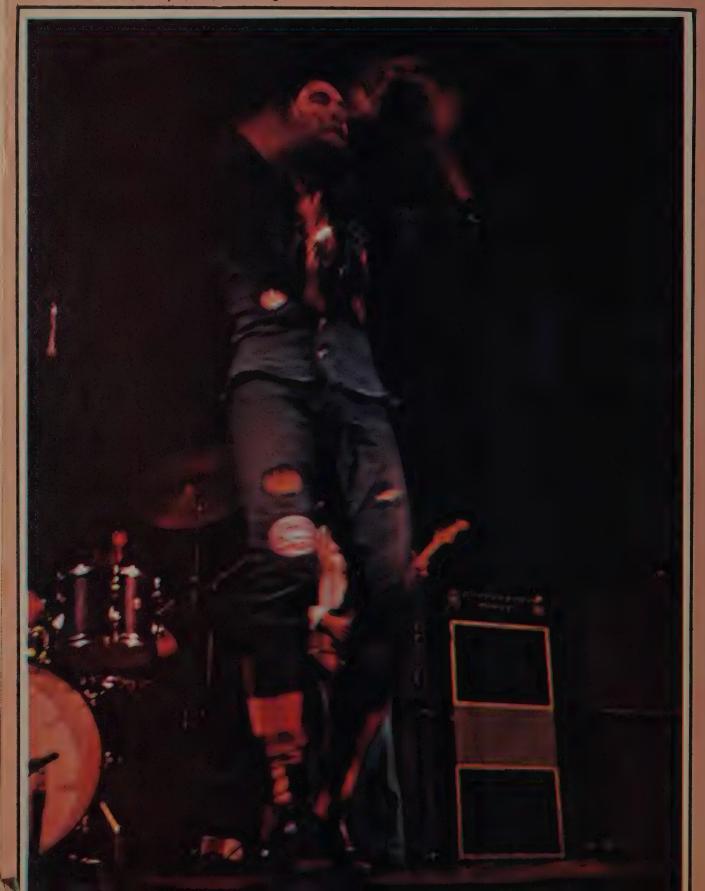


through my head. 'Hellbound Train' is sort of Alfred Hitchcock set to music."

Musically, the cut is a cross between the Stones version of "Mona" and The Serpent Power's 16 minute classic "The Endless Tunnel" which conjures up all sorts of eerie visions of lecherous demons, goblins and devils. In fact if you fail to get the gist of the macabre by the music, it's all sketched out for you in dripping technicolor on the album cover.

"The cover was just a result from the track," explained the young guitarist "The song started giving the group

DAVID WALKER, Savoy Brown's lead singer.





hell with it then!!!'That type of thing. Yea, it's a weird record. You see the album is pretty much different from anything we've ever done Each cut is removed from the last. I mean we've got a Savoy type gospel

in 'Troubled By These Days and Times,' a couple of rocking blues things, 'Lost and Lonely Child' which is a ballad and of course the title cut which we perform on stage."

When asked if the group would

perform the rest of the LP live the wiry Welshman replied: "Believe it or not, we're still into doing the "Street Corner Talking" album on stage, but we'll work the new tunes in very slowly, one at a time. You see, everything is planned out. It's not like the old days.....when I was playing in the 'Nag's Head' (a famous English pub socializing in blues & booze) with my mates. See, then you were just laying down anything you heard from Bill Doggett numbers to Willie Dixon numbers. Anything you dug you just played, on the spot, And you went home to your place everynight, went to sleep and it was great. Nowadays, it's got to the stage where my life and the band's life is planned right up till the end of summer."

By the way Simmonds was reminiscing about his early Savoy escapades, you would have thought that what he was doing now, is almost a job.

"Essentially it is." quipped Kim, taking another drink "Like I said before, we have very little control of our lives. I mean you've got to do these bookings. So, it does become a job, because you just can't turn around and say 'Ah, screw it. I mean you've got to play!!."

And play they have. Since their onset Kim Simmonds and Savoy Brown have performed a dozen or more times on the Continent and England, recorded eight LP's, gone through 38 different members and are presently in the middle of their tenth American tour. All this without having to compromise their musical style one iota. It's hard to believe, but it's true that the same musical factors that influenced Simmonds at the start, still hold true today—but in a slightly different scope:

Kim laughed as he thought back: "I didn't ever play heavy or underground stuff. It wasn't ever that kind of music. But rythm & blues attracted me. I have a strong blues background, and all the elements of blues are in rock n' roll. I liked lightnin' Hopkins, James Brown and Freddie King and I still do, in fact that's one thing I'm proud of, over the years with all the different bands I've had Savoy Brown has never had to compromise musically. I'll tell you what we've done though. We've just made the music more palatable. That's probably what everybody does.

"For instance, I was playing records tonight and we were getting into some of the oldies we used to perform. Like Bill Doggett instrumentals and all sorts of things you just wouldn't believe. Like onstage now we do this really old 12 bar titled "Let The Good Times

And, so in their own way Savoy Brown (not unlike one or two other fine performing groups around) use the audiences' reactions as a sort of yardstick in evaluating and mustering up potential energy and a direction on any given night. But, if this be true, wouldn't adhering to the audiences sensitivity deter from a musician's individual creativity? Puzzled, we asked Kim: "Wouldn't feeding off the audience, mean sacrificing certain musical ideas, like giving up your individual freedom of expression?" "You mean like selling out to the public!' Kim asked "No!' we haven't come close to that. Not in the least bit. It's just giving up the freedom that you could just go on stage and have five minutes between each number. deciding what you're going to play right then and there...You'd have to admit, that would be pretty unprofessional.

Like the singer suggests a song on stage and you all huddle around figuring the chord changes, and you do it. Or listen to a record one night and say 'Yeah, that's good,' then two nights later just do it. That's all we've really given up, because now if we like a number it takes at least a week or two to rehearse it, till we're satisfied. Remember besides the audience we have 5 other different opinions!'

And that's a fact, because even though Kim Simmonds might be doing all of the talking, he certainly doesn't do all of the playing and singing—not by a long shot. Helping him out on organ, bass and drums are former Chicken Shack stalwarts Paul Raymonde, Andy Silvester and Dave Bidwell respectively. And then at center stage there's the original singing, blues Bear himself lead singer "Deafenin' Dave Walker."

Like Simmonds, Walker agrees that things are generally planned schematically for the group and even more so in America: "The organization over in the states is far superior to anything in Europe, And with all they have going for you, you work better you play better, everything's there. The situation's arranged, every-

thing's totally planned for you to do your very best an' if you don't, you've only got yourself to blame."

Kim suddenly perked up, and added his ofinal two cents worth: "Unfortunately, the scene in England isn't anywhere near America. I think we have a lot of good bands over here and plenty of good musicians. But the whole set up, the whole situation is not conducive to a healthy scene. A terribly bad press dominates the whole scene. The press is so bad over here it's just pathetic. And the promoters aside from the guys on the college committees, are pretty bad as well. Generally, the impression is that the promoters are doing you a favor by booking you. Actually they couldn't give a damn about you. As for the press if you haven't got a hit record, then you're not saleable for their paper I'm not just talking about Savoy Brown, I'm talking about a thousand other bands and a hundred other musicians. Sure, there's a lot of people I'd like to read about. Like the other day I heard a record by a group called Head, Hands and Feet that really knocked me out. I was really impressed. But by reading the English record review you would never have any idea how the band sounded."

Kim shook his head, seemingly perturbed "Even the audiences are different. In America the people seem to need the music. And it means more to them. They show their feelings, that doesn't happen so much in England. It's a far more secure life. There is no real need for this kind of music. In the States the kids go to the concerts to get out of it for awhile. In England, it's all a bit of a game."

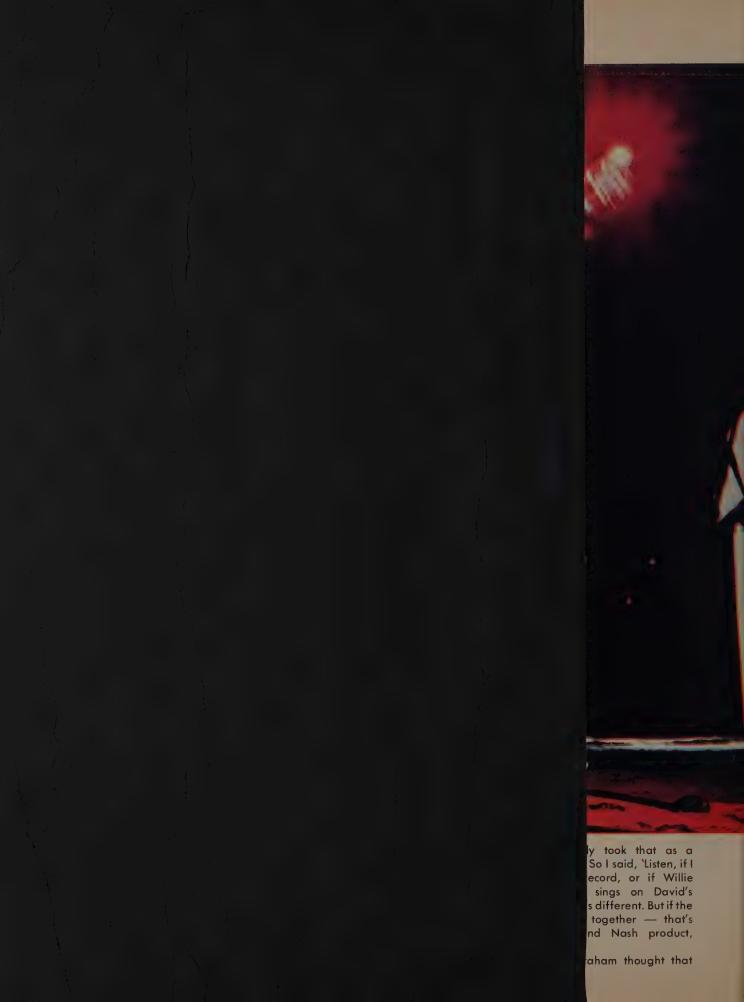
"The music in America has been formed as a counter culture. It isn't really taken that seriously in Britain. But then we don't have the hassles there that you have. In England, there isn't such a clash. The social system is different.

"Before I got into the business, I felt that music might be a way of changing the social structure. And, I still do, but no so strongly. So many people are just living a sham of a life, and at times t start feeling like a part of a great machine. Like I said before, what I do is essentially still a job."

As Harry Simmonds, Kim's older brother and Savoy's everpresent manager ordered another round, we all agreed that it wasn't as dire as Kim made it seem. "After all" Harry pointed out "Getting paid for playing a guitar and tramping all over the world isn't such a bad job, now is it?"

Patrick Salvo, FEATHERS OF AN ANGEL

ALICE COOPER cancelled some concerts in Britain recently because the Rainbow Theater—the country's answer to the Fillmore - went broke and bankrupt. He was also having troubles with work permits. However the press over there cooked up a story that Alice's boa constrictor had passed on and that Alice was just too grief stricken to get it on. We report that both snake and performer are alive and well ... (Photo: Leonard DeLessio).





was really cheeky.

'So I said, 'Well, whatever you think, that's what's going down, because I want to get back to the studio and atone for the fact that the first album was so much better than either 'Deja Vu' or the live album. Thank you very much.'

"And they all agreed. There are

moments on 'Deja Vu' that are really magnificent but that first album . . . well, nothing touches it. Three people really working together — everybody had their gig.

"Me and Dallas made the tracks and we would all get together on the mixing and David would step aside for that. Leave that to Graham and I. And Graham and I would fight it out over the drums, and how loud they should be. And how heavy the tracks should be, and not be bitter about it or take it as a personal affront.

"And all of that rapport went away, when we were a big success.

"The whole San Francisco/LA/California trip got laid on us. Neil came along and it was groovy on the road but then we went on to make the second album ('Deja Vu') Neil had HIS tracks —he's his own man. But it interrupted the little thing that we had with the three of us. Because all of a sudden, you know, David had HIS tracks ...

"I got fired once in Chicago because we had to replace the bass player (Greg Reeves) with Fuzzy Samuels.

"Fuzzy had been working with me and consequently the songs that he knew were my songs, and so the electric set — the first half — was predominantly my songs until we could get a chance to rehearse a couple of others.

"Well, it lasted about two days until Neil walked off the stage at the end of one concert. At the next concert they all said, 'We don't want to do it any more — it isn't fun and it's all your fault.

"So I said, 'Okay, later.'

"I got fired because I took it upon myself to get it all together. We had a tour booked and we would have had been sued if we hadn't completed it. In so doing, I did the most expedient things possible — which was to get it together. The easiest songs were the ones Fuzzy knew, which were mine for the most part.

"We got to one city and we worked up one of the others' songs and then we worked up David's tune, 'Wooden Ships' and then we were getting 'Southern Man' which is Neil's tune but it wasn't happening quick enough.

"They were all paranoid and letting it affect their shows.

'And I wasn't about to let it worry me to the point where I would put on a bad show.

"They really just got resentful."

There was comment about Still's absence from David Crosby's solo album?

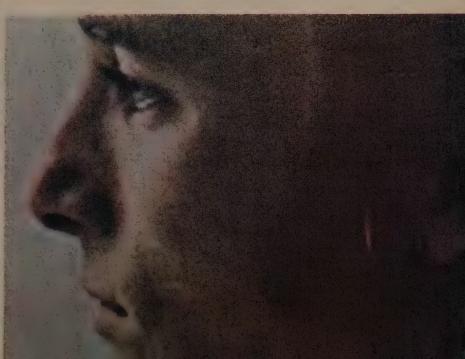
Said Stephen: "I wasn't anywhere near there at the time. And I really didn't want to be anywhere near. I just didn't feel like going back and getting involved with all that again. Because there wasn't any apologizing for all that stuff that'd gone down before. I felt like taking a little time you know, maybe do my thing for a while. So I had a retreat and that's what those two albums of mine were.

"A retreat into my own music.

"I still have mixed feelings about my two solo albums. I think an incredible album could be made out of the two - one with the big band and one with the small band — that's the reason for my new double album. With the earlier two it was really erratic, no general direction.

"Every song was carefully organized as a song but it didn't really happen on the album."

TONY TYLER





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CAROLE KING

(continued from page 23)

believe a single word was true ..."

Carole King moves around in time to the music, adding distinctive harmonies, interjections, soulful replies. Just a few bars from the end they terminate an otherwise good take.

They didn't like the coda.

Carole turns to Merry, who has a bemused expression on her face. She grimaces: "I'm sorry. I messed that one up."

Call from control: "Why don't you come in here and listen?" So the singers stroll into the control room, listen to a playback and indulge themselves in self criticism.

Merry Clayton wears a roll neck sweater, denims and woolly Afro hat. She flops in a swivel chair. Carole King wears a thin purple short sleeved sweat shirt and trousers. She perches herself on the edge of the gigantic console. The young fuzzy-haired disc jockey activates the playback button and we all listen intently. Carole, who looks exactly like her photographs, sways gently from side to side. The accentuated rhythm fills every corner of the air conditioned booth.

Suddenly both singers exchange knowing smiles. One particular stanza obviously appeals to them. They halt the tape. "You know what would be better, Carole," says Merry. "If we sang that part, 'Oh no, not baby' BAVY — together. It's definitely going to sound so much better."

Carole agrees.

To assess the impact they sing the bars over a couple of times, then nod their approval. Satisfied they inform Adler. He is slumped over the controls with a look of concentration on his deadpan, bearded face. The disc jockey quickly rewinds the backtrack as the singers re-enter the studio but not before Carole turns to everyone.

"Merry's more fun than shopping," she says.

They replace the "cans" and within seconds another take is in progress. But it's another reject. Merry Clayton fails to reach a high note. She mumbles an oath — and the music grinds to a halt abruptly. Carole looks at the still placid Adler through the dividing glass: "She's gonna crack on that part," she comments. Merry sorrowfully agrees, shakes her head in despair.

Carole is unhappy too. "It's just, like, I can't get rid of this annoying scratch in my voice," she confesses to her producer. "But the emotion carries it

over . . . actually I don't think there's too much to worry about."

In an effort to alleviate the strain, she wanders over to the grand piano and plays over the part a few times. Merry listens

Adler suggests a short break. Maybe it might help relax their voices? So they trundle back into the control booth to preview a cut of Merry's forthcoming "Suspicious album, Mind." This tremendously powerful up-tempo pile-driver soon had Carole smiling and bouncing up and down, her wavy hair falling over her shoulders. Everyone is unanimous: this is going to be a really great track. Someone joking, suggested Adler get hold of Elvis for the vocal backing. Much laughter from the small gathering.

The Clayton voice wails out and Carole enthuses: "You know, you really can sing."

The Clayton lady gives Carole a big hug of admiration.

"Hey," says Carole. "Before we go back I must ring Charlie, my old man. It's okay for him, when he's out on the road. But if I leave him at home with the baby for a few hours, y'know, to come down to the studio, he starts nagging. 'How long are you gonna be? ... When will you be back?" She mimics him with fond affection.

Back in the isolation of the studio they go through the laborious task of trying for the all-important good take: one that's acceptable to everyone, one that will let them go home for the night.

Once again Merry Clayton cracks on the offending note. Carole tries to relieve the Clayton self anger and disappointment. How about, she suggests, a sharp pin thrust into her partner's derriere at the precise moment? Adler inquires if they'd like to try it again. With mock heroics, Merry informs us: "I'll carry on regardless. You know, I'm a trouper."
"Yeah," says Carole. "A storm-

"Yeah," says Carole. "A storm trooper."

For the umpteenth time that evening, the familiar intro fills the control room. Finally, at long last, the good take is in the can. With a sigh of relief both of them congratulate each other and the technicians.

Merry Clayton gets ready to record the backing vocal track for "Suspicious Mind." Carole grabs her coat. Isn't it time, she asks, she got home to feed both her baby and her husband. Then she calls out a congenial "Goodnight."

And America's top album selling housewife makes a hurried exit. □ ROY CARR

CAPTAIN BEEFHEART (continued from page 25)

they want to do that when they're all right now? Come out. They should get off their butts and quit smoking things that make them drunk and get it on. You know what I mean? Good. Hard drugs are ridiculous. How can they profess organic foods and take poison like that.

HP: You must feel the same way about people who look back to the Fifties for their music and lifestyle. BEEFHEART: It's ridiculous. Why? They didn't miss anything. That's gone. All gone. This is today. That's silly to try and go back like that. They'll bump into something. Another war. Why? That's so corny.

HP: Do you think there are any cycles to life?

BEEFHEART: No. I know there's motor cycles and man made them, so man must have made the damn cycles of war too.

HP: You seem like you'd only sleep for three or four hours a night? BEEFHEART: It's kind of silly. It's like having a baby bottle. Good Lord, they broke the sound barrier in 1950 can't they break the sleep barrier in 1972? I stayed up for a year and a half once without any sleep or narcotics. Just food and water. I did that and I'm not anything special.

It's ridiculous, people sleep all their lives away. A big snooze while all these wars are going on without stopping. You'd have to be asleep to look at the sky the way it is. I've got blue eyes and I want a blue sky. That's our blue eye up there.

That's why I'm going to quit smoking. If thousands of people did it, the sky would look better.

HP: Do you think you might be one of those artists who go unrecognized until after they're

BEEFHEART: No. I'm not that silly. Why should I poke at people something they don't want to hear. There's got to be a way that I can get to people. Whatever it is, then that's what I'm going to do. Not to be commercial, just to be cordial. Why shouldn't I? I'm not hiding anything. Why should I? I'm not silly.

I'm very nocturnal but I'm not afraid of the sun. I like the sun and

the moon. I like them both the same.

HP: I heard you've got a manager that you're happy with?

BEEFHEART: Yeah.

Tremendous shadow. Beautiful shadow. He weighs around 450 pounds. He looks good. He's losing weight for his health but he looks good anyway. He's very artistic.

HP: You seem much more satisfied but it's taken you a long time, hasn't it?

BEEFHEART: Sure. But don't you think it's realistic because it's taken me that long to get people like my wife, my band and my manager around me? There are some fish, when a lure is splashing in the water, come out fast and disappear soon. And some fish don't even come out.

HP: I thought you might be one of those.

BEEFHEART: Oh no, I'm not a monk. Maybe a monkey, but not a monk. Do a Neptune? I'm not afraid. I'm out here man. I've always been playing. It's just that people didn't know where I live or they couldn't find my house. A lot of people came up to hear me. I was playing all the time that they say I was incognito. That's because they wanted something "neato" to say. So they thought I was part of the neato-cog. I'm here and I will be here.

HP: Do you play up in your home in Eureka? There's a lot of trees up there

BEEFHEART: They love it man. They send out tremendous breaths of air to us. I can play my horn. The trees give you air but, of course, at night they take it away for themselves. They give air all day until the sun goes down and then they start spitting out poisons like we do. At night, a plant has to shut down and after it does, it smokes for awhile.

I have red silk suits from China I wear on stage. I like to wear silk. I have silk suits, silk shirts, silk socks.

Air, you know.

Have you heard of Sun Ra? Ornette Coleman told me, Sun Ra says that when he walks into a football game, the crowd would all call out his name. "Ra Ra Ra." That's silly. That is funny though. Sun Ra. Ra Ra Ra. He's a funny guy. I've never met him but Ornette told me that he's funny. DANNY HOLLOWAY.





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PARAYDE OF GONG HOTE

GUNS. GUNS. GUNS

(As recorded by Guess Who)

BURTON CUMMINGS

American hunter, bring 'em up the north side

Guns, guns, guns, run take the money Here's a bullet for your boyfriend Guns, guns, guns eagle all gone And no more caribou

Guns, guns, guns you be the red king I'll be the yellow pawn

Guns God speed Mother Nature Never really wanted to say goodbye God speed Mother Nature Never really wanted to say goodbye

God speed Mother Nature never really wanted to say goodbye.

Shoot a few, knock 'em down, cost you half a buck now

Guns, guns, guns

Babe, give you kisses if you hit a rubber duck now

Guns, guns, guns

You be the red king, I'll be the yellow

Guns, guns, guns

Eagle all gone, and no more caribou (Repeat chorus).

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HOT 'N' NASTY

(As recorded by Humble Pie)

STEVE MARRIOTT **GREG RIDLEY** JERRY SHIRLEY **CLEM CLEMPSON**

Hey, Joan! Don't forget to shake it Why do ya stiffen up that way? You know really makes it I got my head in a cloud I stand out in a crowd I wanna sing it loud Ooh got to do it with a feelin' Then you're gonna hit the ceiling (Do you get the message?) It proves the rule I really love her Look what-cha done to my head Take all my time and take all my wine But most of all you take all my bread I got my head in a cloud ! wanna sing it loud I'm gonna stand out in a crowd

Then you're gonna hit the ceiling (Do you get the message?). © Copyright 1972 by Rule One Music,

You've got to do it with a feelin'

DADDY DON'T YOU WALK SO FAST

(As recorded by Wayne Newton)

PETER CALLANDER **GEOFF STEPHENS**

The love between the two of us was

And it got so bad I knew I had to leave But half-way down that highway when I turned around

I saw my little daughter runnin' after me, cryin'

"Daddy don't you walk so fast, daddy don't you walk so fast

Daddy slow down some, 'cos you're makin' me run

Daddy don't you walk so fast."

If only for the sake of my sweet daughter

I just had to turn back home right there and then

And try to start a new life

With the mother of my child I couldn't bear to hear those words

As she said, "Daddy don't you walk so fast, daddy don't you walk so fast Daddy slow down some 'cos you're makin' me run

Daddy don't you walk so fast Won't you slow down some 'cos you're makin' me run Daddy don't you walk so fast."

It broke my heart to tell my little daughter

That her daddy had to run and catch a train

She had no way of knowing I was leavin' home for good I turned around and there she was

again, cryin' "Daddy don't you walk so fast, daddy

don't you walk so fast Daddy slow down some 'cos you're

makin' me run Daddy don't you walk so fast."

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ARAYDE OF GONG HIS

LONG-HAIRED LOVER FROM LIVERPOOL

(As recorded by Little Jimmy Osmond)

CHRISTOPHER DOWDEN

I'll be your long haired lover from Liverpool

And I'll do anything you say

I'll be your clown or your puppet or your April fool

If you'll be my summer daisy from

I'll be your Leprechaun and sit upon an old toad stool

I'll serenade you till I'm old and grey I'll be your long haired lover from Liverpool

You'll be my sunshine Daisy from

You'll be my lovely daisy on a mountainside

There were lots of other flowers too But all the other flowers hung their heads and cried

Because the loveliest of all them was VOL

Since you were evidently exception to the rule

I picked you quickly then I ran away Cause I was your long haired lover from Liverpool

You were my sunshine daisy from

I'll be your long haired lover from Liverpool

And I'll do anything you ask

I'll be your clown or your puppet or your April fool

Cut my hair or even wear a mask

I'll be your valentine and you'll be mine and things'll be cool

And we'll be gone together every day I'll be your long haired lover from Liverpool

You'll be my sunshine daisy from L.A. You'll be my sunshine daisy from L.A.

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YOU'RE THE MAN

(As recorded by Marvin Gaye)

KENNETH STOVER MARVIN GAYE

You've been talking, talking to the people Trying to get them to go away Telling us not to worry That we won't be led astrav So blind from signifying Your opponents always lying Think about the mistakes you make I believe America's at stake You know busing, busing is the issue Do you have a plan with you

If, if you have a plan If you have a master plan Got to, got to vote for you Hey, hey got to vote for you Cause you're the man.

We don't want to hear no more lies About how you plan to economize We want our dollar value increased And employment to rise The nation's taxation is causing all, all of this inflation Don't give us no peace sign

Turn around and rob the people blind Economics is the issue Do you have a plan with you

Cause if you got a master plan Got to vote for you, you're the man Spoken:

Don't you understand there's misery in the land

People marching on Washington Why not hear what they have to say Cause the table's just might turn against you brother

Just around election day

Politics and hypocrites is turning us all into lunatics

Can you take the guns from our sons Right all the wrongs this administration's done

Peace and freedom is the issue Oh do you have a plan with you Cause if you got the plan if you got the master plan

I got to vote for you

Hey, hey got to vote for you Cause you're the man

Got to vote for you, got to vote for

Got to vote for you, got to vote for

Got to vote for you.

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RAIDEOFFONGR

ALL THE KING'S HORSES (As recorded by Aretha Franklin)

ARETHA FRANKLIN

All the king's horses and all the king's

Couldn't put our two hearts together

We sat on the wall of happiness We sat on the wall of love We sat on the wall of security so high

With his arms all around me It was like a fairy tale Two people so in love Tell me how could it fail.

Walls started shaking I heard love cry

Happiness is giving away Security is coming down He tell I feel All there is left to tell

And all the king's horses and all the king's men

Couldn't put our two hearts together

All the king's horses and all the king's men

Couldn't put our two hearts together

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TELL ME THIS IS A DREAM

(As recorded by the Delfonics)

WILLIAM HART

Tell me this is a dream You're the same ole girl that lived across the street

And you're the same ole girl yeah That I was dying to meet

Well now you're running around and you think that I don't know it

And you know in my mind that it's gonna hurt me so

And it hurts me so bad oh yeah Tell me this is a dream somebody Tell me this is a dream.

I remember when you kissed me You said you love me so much girl Say our love would always be But now you're (repeat chorus).

You know I'm just like a guy right

That don't want to face the reality of the one I love leaving me I've been loving you too much Not wanting to realize that you're in love with someone else, (Repeat chorus).

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LIVING IN A HOUSE DIVIDED

(As recorded by Cher) TOM BAHLER

Look at us, the picture of happiness Not so long ago, ah not so very long

The pride of all our friends The perfect couple were we Is this how it will end? Just a sad sad story.

Living in a house divided With a love that's so one-sided There's no chance at all The walls have got to fall Tumbling down Look at us the king and queen of emptiness Living inside our castle of loneliness Unable to make amends Such perfect strangers are we Is this how it will end?

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Just a sad story.

BABY LET ME TAKE YOU (IN MY ARMS)

(As recorded by Detroit Emeralds)

ABRIM TILMON

Baby let me take you Let me take you in my arms Let me take you in my arms and hold Show you I love you

Baby I love you, I love you Baby I love you Don't love nobody else Y' got my love just for yourself Baby let me kiss you Let me kiss you till I feel your soul Can't you see that I need you? And if you feel the same tell me that you love me too

And when you call my name Try to feel the way I do.

Baby let me feel you Baby, baby let me feel your soul Let me feel you put your soul Gonna make you love me Baby let me hold you Baby, baby let me feel your charms Show you I love you, baby I love you.

Don't love nobody else' Y' gotta love just for yourself Can't cha see them love vibrations, can't cha feel them sweet sensations?

Baby, baby, let me kiss you lips (Repeat chorus).

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PARAVDE OF GONG HETE



YOU SAID A BAD WORD

(As recorded by Joe Tex)

JOE TEX

Oh, you said a bad word, I'm gonna tell your mama on you She gonna whip you, too Yeah that's what she gonna do Turn around with your bad self, talking that bad talk, saying them bad words.

You said a bad word, you better take

Cause good little girls don't talk like

And if I told your mama what you

She'd make you come in the house and go to bed

But now, wait a minute We can make a deal

If you do what I tell you, I won't tell your mama on you

Let me whisper in your ear

I don't want everybody list'ning in on our business

Come here, are you gonna do it, huh,

Are you gonna do it huh huh Are you gonna do it huh huh Are you gonna do it huh huh Well give it here, girl

You said a bad word and don't you forget

That you're not really in the clear yet Cause any old day and any old time

I just might want to change my mind, like right now

Wait a minute baby, we got to make another deal

Cause the last deal we made has gone bye bye

Let me whisper in your ear some more I don't want everybody listening in on our business, come here

Are you gonna do it huh huh, are you gonna do it huh huh

Are you gonna do it huh huh, are you gonna do it huh huh Well come on.

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WALKING IN THE RAIN WITH THE ONE I LOVE

(As recorded by Love Unlimited)

BARRY WHITE

We'll see you tomorrow, right, we'll see you in the morning

Okay, girls, oh tell Dee Dee, don't be late okav

Oo, it's starting to rain, it sure is Everyone's trying to get out of the

Oo it feels so good

The rain and thinking of you...soon as I get home

I'm gonna call you and tell you how much I love you...

Oh'l feel so good-oh I'm just walking in the rain with the one I love

Feels so fine walking in the rain with the one I love on my mind.

To each his own I've heard them say Well I've got mine in so many ways (yeah)

Like being together whether near or far

It doesn't matter where you are (So in love with each other) Giving love so warm and fine Made our dream a reality Let it last forever and ever

With every step we take and every breath we make darling Just you and me

Oh I'm just so in love with each other With every passing day

We share the thought of knowing

someone cares (Just being together)

Making love so tenderly

Exploding into ecstacy (Let it last forever, ever)

Together we hold the key to make forever our destiny

Oh I'm just walking in the rain with the one I love.

Spoken

Girl - I'm gonna call him right now

Boy - Hello

Girl - Baby I'm home I've got something to tell you

Boy - What?

Girl - I love you

Boy - And I love you too. Did you get caught in the rain

Girl - Oh yes it was so beautiful. Let me tell you how it started

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ALICE COOPER
Killer (Warner Brothers)

Alice Cooper, the most glamorous group in the world, has released and uncaged a fantastically eery album.

This unique audio portrait starts off "Under My Wheels", so to speak, in a rocking vehicle. Believe it or leave it, this song pulls the strings all the way. Alice even gears his voice in a similarity to Freddy Cannon within a "clear cut, tire tread-like" way. One might say that it does end somewhat like the Stones "Bitch." because of the live horns.

"Be My Lover," a catchy song starts "chord chord, thumpy thump." This triumph makes you feel all right. Alice sings a couple of lines in perfect voice, then Denny follows in a 'Bill Wyman-Militant' sound. You then visualize Alice showing his fangs arrogantly, while shaking his hips (a la Mae West) rearranging the chorus. His "Oh-Oh, Oh" (not like El Roberta Plantea), ends the song in a vapor squeeze. These ingredients make a very lovely song.

"Halo of Flies" is the spookiest song I've ever heard. The boys express the sounds in this song so definately that it literally blows your head. Just imagine, a "halo of Flies" carrying you across the green organic ocean to a far-way distant planet. Their Mimi-Moog spots you in, many "blips." and then a very classical grossed-out sound creeps up behind you. It then falls into a Beach Boys romp-and all of a sudden it feels like you are around sparkling stars and friendly female princesses. The music jumps in the air like Peter Townsend, but only for a second. Then Zeppelin "Communication: Breakdown." The soft violins lead to a genuine Neal Smith drum solo, then going Jethro Tullish-Black Sabbath. All these sounds, sound like others, yet they sound so original it freaks you.

> CRAIG JONATHON HILL, New York.

THE YARDBIRDS

Live Yardbirds, featuring Jimmy Page

This album was recorded on March 30, 1968 with Page playing lead guitar. The Yardbirds broke up soon after. The record gets off to a great start with "The Train Kept A Rollin" and sounds better live than the studio version. The song, "I'm Confused" is interesting because it

is the same song as "Dazed and Confused" on the first Led Zeppelin album except the words are a bit different. "Shapes of Things" has Jimmy Page playing the solo Jeff Beck played on the single.

This album is a fitting epitaph to the best band of the Sixties. Long live the Yardbirds!

RICHARD LEINBERGER, Dorlington, Wisconsin.

PAUL McCARTNEY
Wings (Apple Records)

Many people think this album is a step down for McCartney, but I don't agree. After listening to this album a few times I was aware of the love that Paul and Linda have for each other from the lyrics to many of the songs and the sound of enjoyment and fun they had recording it

The songs range from soft rock, love songs ("Some People Never Know" and

"I Am Your Singer), then switching to a few hard sounds ("Wild Life" which has a beautiful back up vocal from Linda).

Then there is an unrehearsed song that has a good beat for dancing, "Mumbo," and a song referring to John Lennon, "Dear Friend." In my opinion Paul and Linda are a brilliant songwriting team. Linda has proved her talent.

LESLIE FRAM, Fairhope, Alabama.

THE BYRDS (Untitled) (Columbia Records) Byrdmaniax (Columbia Records) Farther Along (Columbia Records)

When most of you think of the Byrds, you usually think of them in terms of the early Folk-, Raga-, Acid-, or Country-rock albums, right? Well, the times certainly have changed. The changes are evident as you put on the first side of the (Untitled) album, a two-record set, as this is the first time the Byrds have ever

(continued on page 59)



PAUL McCARTNEY in the studio.



ROCKET MAN

(I Think It's Going To Be A Long Long Time)

(As recorded by Elton John)

ELTON JOHN BERNIE TAUPIN

She packed my bag last night preflight: Zero hour nine a.m.

And I'm gonna be high as a kite by

miss the earth so much I miss my wife

It's lonely out in space.

Mars ain't the kind of place to raise the kids

In fact it's cold as hell

And there's no one there to raise them if you did

And all this science I don't understand It's just my job five days a week

A rocket man on such a time less flight A rocket man

And I think it's gonna be a long long time till touch down brings me round again to find

I'm not the man they think I am at home oh no no no

I'm a rocket man

Rocket man burning out his fuse up here alone

And I think it's gonna be a long long time.

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THERE IT IS

(As recorded by James Brown)

JAMES BROWN

Need a taste mighty like Hey in the right place Doing your due Life you won't be

Give up trying run the game on me

Then dig it on the real side Stay in the show now, be satisfied We got big eyes till we all get down

Let everybody know let everybody know a mean line Just hit this town Get up and do what you can Get up and do what you can

So the world can see It don't mean nothing to be

You been run a game on me Force me to think of me It don't mean a thing.

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TROGLODYTE

(As recorded by Jimmy Castor Bunch)

JIMMY CASTOR BUNCH

What we're gonna do right here is go back

Way back into time

When the only people that existed were Troglodytes

Cave men, cave women, neandrothol. troglodytes

Imagine the average cave man at home Listening to his stereo

Sometimes he'd get up to dance He'd move something like this "dance

dance" He'd get tired of dancing alone and look in the mirror

And say gotta find a woman Gotta find a woman

Gotta find a woman Gotta find a woman.

Then he'd go down to the lake where all the girls would be swimming or washing clothes or something

And he'd grab one by the hair You can't do that today fellas

Cause it might come off You have a hand full of hair

And she'd be swimming away from

This was a big woman, big Her name was Bertha, Bertha Butt one of the Butt sisters

She looked down on him And started to crush him Then she began to play him

He looked up at her and said sock it to

Sock it to me, sock it to me, sock it to

She looked down on him And said I'll sock it to you daddy And you know what he said

He started it all way back then I ain't gonna lie to you

He said right on, right on

Hot pants, hot pants Uh uh uh.

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LEAN ON ME

(As recorded by Bill Withers)

BILL WITHERS

Sometimes in our lives, we all have pain,

We all have sorrow.

But if we are wise we know that there's always tomorrow.

Lean on me when you're not strong and I'll be your friend.

I'll help you carry on for it won't be

Till I'm gonna need somebody to lean

Please swallow your pride if I have things you need to borrow

For no one can fill those of your needs that you won't let show

You just call on me brother when you need a hand We all need somebody to lean on.

I just might have a problem that you will understand

We all need somebody to lean on Lean on me when you're not strong and I'll be your friend

I'll help you carry on for it won't be long

Till I'm gonna need somebody to lean

You just call on me brother when you need a hand

We all need somebody to lean on

I just might have a problem that you'll understand

We all need somebody to lean on If there's a load you have to bear that

you can't carry I'm right up the road

I'll share your load if you just call me Call me if you need a friend call me

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WOMAN'S GOT TO HAVE IT

(As recorded by Bobby Womack)

BOBBY WOMACK DARRYL CARTER LINDA COOKE

Do the things that'll keep a smile on her face

Say the things that make her feel better always

Like man stay on your p's and q's

A woman can easily feel that she's being misused

Now I'm not trying to get in your business

But if you love the girl Oh you better listen

Oh woman got to have it

She's got to know that she's needed around

When you kiss her you gotta make her

She's gotta know that she's not walking on shaky ground

A whole lot of grain you'll know that I mean to buy fine clothes and diamond rings

If the girl means nothing in your life Boy you better think the situation over twice

I'm not trying to get in your business

But if you love the girl Boy you better listen

Woman got to have it

She's got to know that she's needed around

Just like a fool you only hurt yourself Paying attention to everything else

Now she's gone and here I stand all

Wondering to myself what did I do

So don't take for granted the smile on her face

Check a little bit closer You might find a tear trace

Maybe she might never say mumbling word

Remember boy you better make sure That her voice is heard.

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poco rit.



SONG SUNG BLUE

(As recorded by Neil Diamond)

NEIL DIAMOND

Song sung blue Everybody knows one Song sung blue Every garden grows one Me and you are subject to the blues now and then But when you take the blues and make

You sing them out again (And sing 'em out again)

Song sung blue Weepin' like a willow Song sung blue Sleepin' on my pillow Funny thing but you can sing it With a cry in your voice And before you know it Start to feelin' good You simply got no choice

Song sung blue Everybody knows one Song sung blue Every garden grows one Me and you are subject to the blues now and then But when you take the blues and make

You sing them out again (And sing 'em out again)

a song

Song sung blue Weepin' like a willow Song sung blue Sleepin' on my pillow Funny thing but you can sing it With a cry in your voice And before you know it Start to feelin' good You simply got no choice

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We're not the only ones talking about Electro Harmonia

Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 350

Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in Crawdaddy! for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us-the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more

than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of ass. Besides which, it is so well engineered that it's a na-

tural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



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STORIES: "Good evening, ladies and gentlemen," he says in a mock emcee introduction. Michael Brown rests his right arm across the top of his electric piano as his left gathers up a set of surprising chords. Brian Madey snaps away at the high hat cymbals. Steve Love finishes tuning his guitar and shyly pulls at the string under the Santa Claus pin on his lapel . . . the nose glows.

"Okay, Michael, now what are we going to play for them," asks lan Lloyd stepping closer to the microphone. Michael tilts his head and looks up at lan. "How about a little 'Winter Scenes' in E flat minor?" Ian, slender, clear-eyed, always in motion, slips his red Gibson bass more comfortably against his hip. Suddenly they are away into the music. The happy group of people seated in the smokey, funky rehearsal room at Baggies in SoHo are just as suddenly away with them. Ian singing and all after. This is Stories, at the beginning.

MICHAEL BROWN was the guiding light of the pop group The Left Banke. In 1966, his song "Walk Away Renee" was a dazzling #1 on the charts. The complex classical influences in

Michael's music rock"—have fascinated many people including Leonard Bernstein, who played Michael's "Pretty Ballerina" as part of a CBS Television Special, "Inside Pop Music." A classically oriented pianist and harpsichordist whose studies began at the age of 8, Michael has been just as deeply into the Beatles and the rich ores of rock music. His sense of today's music. classical background, excellence as a keyboard player, and his gift of being able to combine all these in his songs, make him an exceptional force in contemporary music. This is the ground floor of Stories.

IAN LLOYD began his musical life at an equally tender age, playing piano and violin. At 18, he cut his first record as a singer. Ian and Michael's fathers, both musicians, have long been friends, and the young men met in a studio several years ago, only to meet again last year when Michael was getting ready to make an instrumental album. But something larger began to happen. They started to collaborate on songs, Michael contributing the unusual chord sequences, lan the unusual words, and together writing the very haunting melodies that make Stories' first album so striking. Yet their interests can be violently different. Ian is into Led Zeppelin, and Michael into Bartok. They meet at the Beatles.

BRIAN MADEY the drummer, also

from New York, is into the Allman Brothers and black music. Last summer he bought himself a Dodge bus and fitted it out with the essentials for a cross-country migration—bed, sink, stereo system, water pipe—intending to visit friends and continue his life and musical career in Calfornia. Shortly before he planned to leave, his friend lan called asking if he would be interested in a recording session. Two days later, lan introduced Brian to Michael. It got very heavy, and somehow the Dodge bus never made it to California.

STEVE LOVE had been playing guitar with various bands in the New York area. A guitarist friend of Steve's, with whom Ian had played as a duo, suggested that Ian and Steve get together. January of this year, Steve joined the other three, bringing with him a tight, imaginative guitar style and a knowledge of jazz as well as rock. They came together right in the studio, recording their first album.

What to call the group? All their songs seem to tell stories, romantic stories, led by Michael's keyboard and lan's sweet, decadent voice. And so it was Stories.

Michael was born in 1949. Ian was born in 1947. Brian was born in 1951 Steve was born in 1951 Stories was born in 1972. Happy Birthday.

-James Lichtenberg



STORIES—left to right, Ian Lloyd, Steve Love, Brian Madey, Michael Brown.



IT'S GOING TO TAKE SOME TIME

(As recorded by the Carpenters)

CAROLE KING TONI STERN

It's gonna take some time this time To get myself in shape I really fell out of line this time I really missed the gate

The birds on the telephone line (next

And cryin' out to me (next time) And I won't be so blind next time and

I'll find some harmony But it's going to take some time this

And I can't make demands but like the young trees in the winter time

I'll learn how to bend after all the

We've spent how could we make amends

So it's one more round for experience and I'm on the road again

And it's going to take some time this time.

Going to take some time this time No matter what I've planned and like the young trees in the wintertime I'll learn how to bend after all the

We've spent how could we make amends

So it's one more round for experience and I'm on the road again

And it's going to take some time this

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CAT'S EYE IN THE WINDOW

(As recorded by Tommy James)

TOMMY JAMES BOB KING

There's a cat's eye in the window looking at the haps that go undone Taking in the rats, that's not the evil The devil is the cat that's got your tongue.

Well I went for a walk in the country Where they say the air is really fresh and clean

I hear that Mother Nature doesn't care for the city

But the people here are just as mean Well I came upon a beautiful mansion And it was only 'bout three hundred

And the gate was rusty that I kicked it

I walked closer here's how it appeared
There were four huge pillars that were
cracked so bad

That I couldn't figure out how they stood,

Well the glass was all busted but my God the thing must have once upon a time looked awful good.

(Repeat chorus)

It was many, many, many times a millionaire's home

And the master must have been quite a man

But for some strange reason I became so mad

Because I just could not understand How could anybody build such a beautiful dream

And let it sit and rot and die in the sun
Then it suddenly came to me the
house was humanity

And history had finally won

I walked away with a terrible feeling Cause I suddenly realized I was looking at the epitaph of good Mother Earth

And I could hardly keep the tears from my eyes.

(Repeat chorus)

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SOME DAY I'LL BE A FARMER

(As recorded by Melanie)

MELANIE SAFKA

Someday I'll be a farmer, working the land

I wish I was a farmer to work with my hands

Cause it's been too long a ride, too high the fare

Well, I built an climbed a mountain but, it wasn't there

And I been lookin' all around looked everywhere

Well I built and climbed a mountain but it wasn't there, it isn't there

Dum ta dum it isn't here, it isn't there, nor anywhere

I'm gonna pick an apple right from the tree

I'm gonna eat the apple cause it grew there for me and it's been too long a ride, too high the fare

Well I built and climbed a mountain but it wasn't there and I been lookin' all around looked everywhere

To build and climb a mountain if it isn't there, it isn't there dum ta dum it isn't here, it isn't there, nor anywhere

I wish I was a farmer, working the land Someday I'll be a farmer to work with my hands

Cause it's been too long a ride, too high the fare

You know I built and climbed a mountain but it wasn't there

And I been lookin' all around, looked everywhere

Well, I built and climbed a mountain but it wasn't there

And I been lookin' all around, looked everywhere

To build and climb a mountain if it isn't there, it isn't there

Dum ta dum, it isn't here, it isn't there, nor anywhere

I wish I was a farmer working the land Someday I'll be a farmer to work with my hands

Hah da da ti da ti dum dum ti dum da da da dum.

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I CAN'T TURN YOU LOOSE

(As recorded by Edgar Winter)

OTIS REDDING

I can't turn you a-loose
If I do I'm gonna lose my mind
I can never turn you a-loose
If I do I'm gonna lose my mind
I can't baby turn you a-loose
Cause I love you baby yes I do
Hip shakin' mama I love you
My love will be for only you
Do it baby why don't you
I'm gonna give you everything that
you want
I can't turn you a-loose
I'm in love now with you pretty thing

I'm in love now with you pretty thing
I'll never, never, turn you a-loose
It's a shock what your sweet love
should bring me
I can't turn you loose to nobody
Cause I love you baby, yes I do
Hip shakin' mama I love you
My love will be for only you
Do it baby, why don't you

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I'm gonna give you what you want.

AUTOMATICALLY SUNSHINE

(As recorded by the Supremes)

WILLIAM ROBINSON

Oh baby let's take life's highway It's automatically yours And my way no road is too rough to travel

We'll walk barefoot on life's gravel together

Whatever we express now
Automatically means success now
Whatever mystery life's about
There's no doubt we'll work it out.
Cause your mine and I'm yours
So who cares if when it rains it pours
I'm yours and your mine it's
automatically sunshine
Oh baby, baby.

Ooh baby until you find you automatically

I'm behind you so do your thing and always know

Where you go I'm gonna follow
Don't you worry when you're set back
Home you'll hurry and then you'll get
back

All the courage my love can give For all our lives long as we give (Repeat chorus).

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poco rit



I WANNA BE WHERE YOU ARE

(As recorded by Michael Jackson)

ARTHUR ROSS **LEON WARE**

Can't it be I stayed away too long Did I leave your mind when I was gone It's not my thing trying to get back But this time let me tell you where I'm

You don't have to worry cause I'm comin' back

To where I should have always stayed And now I've learned the meaning to your story

And it's enough love for me to stay at

I wanna be where you are Oh oh anywhere you are

Oh oh I wanna be where you are

Oh oh everywhere you are

Oh oh please don't close the door to our future

There's so many things we haven't

I will love you better than I used to And give you all the love I have inside I wanna be, I wanna be, I wanna be oh I wanna be, I wanna be oh.

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ANDE OF GONGHAIS



DIARY

(As recorded by Bread)

DAVID GATES

I found her diary underneath a tree And started reading about me The words she'd written took me by surprise

You'd never read them in her eyes They said that she had found the love she'd waited for

Wouldn't you know it. . .she wouldn't show it.

Then she confronted with the writing there

Simply pretended not to care I passed it off as just in keeping with Her total disconcerting air

And though she tried to hide the love that she denied

Wouldn't you know it. . .she wouldn't show it.

And as I go through my life I will give to her my wife All the sweet things I can find.

I found her diary underneath a tree And started reading about me The words began to stick and tears to

Her meaning now was clear to see The love she'd waited for was someone else not me

Wouldn't you know it. . .she wouldn't show it.

And as I go through my life I will wish for her his wife All the sweet things she can find All the sweet things they can find.

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SUPER WOMAN

(Where Were You When I Needed You)

(As recorded by Stevie Wonder)

STEVIE WONDER

Mary wants to be a super woman But is that really in her head But I just want to live each day to love her for what she is

Mary wants to be another movie star But is that really in her mind

And be all the things she wants to be She needs to leave behind

But very well I believe I know you very well

Wish that you knew me too very well And I think I can deal with everything going through your head very well And I think I can face very well

Wish that you knew me too very well And I think I can cope with everything going through your head very well Wish you knew me too very well

And I wish I could think of everything going through your head (your filthy head)

Very well, think that I know you too, very well

Wish you knew me like I know you very well

But I think I can deal with everything going through your head.

When summer came you were not around

Now the summer's gone and love cannot be found

Where were you when I needed you last winter my love

Right now our love is at end And try to boss the bull around

But does she really think she'll get by with a dream My woman wants to be a super woman

And I just had to say goodbye Because I can't spend all my hours starting to cry

(Repeat chorus).

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READERS' REVIEWS

(continued from page 50)

done live sides. Side One begins with "Lover Of The Bayou", the one song on the album best suited to being sung live, and follows it up with some of the Byrds best. Side Two is a sixteen minute, jazzfolk-rock version of "Eight Miles High", while Sides Three and Four contain some mixed studio material and two standouts, Roger McGuinn's very beautiful "Chestnut Mare" and Skip Battin's "Welcome Back Home" which becomes a sort of primitive chant somewhat like "Witchi Tai To".

Byrdmaniax at a first glance appears to have been written by maniacs, but grows on the listener after the first couple of times. Among the nicer numbers are "Absolute Happiness", "Pale Blue", and "I Trust". The most maniacal song is "Citizen Kane", a song about a wild party thrown by Kane (based on William Randolph Hearst) at Xanadu (San Simeon). The material in this album is good but there are too many styles, which taken together are a little too much for the average listener. However all you Byrdmaniax out there will probably like or even possibly love the album.

Farther Along is a return to the blues sound which was so popular in the late fifties, as well as being filled with country music, satire, and some nice electronic effects. "Tiffany Queen", the first song on the album, comes off sounding like a blues-rock song being sung by a hillbilly (no slur intended), but would be dynamite in the hands of a capable blues-rock group. "Get Down Your Line" is in a country-blues vein, while "B.B. Class Road" and "So Fine" come very close to being pure blues. "Buglar", "Antique Sandy", "Precious Kate", and "Lazy Waters" are all in a country vein. Other songs in the album include "America's Great National Pastime" (social satire) and "Bristol Steam Convention Blues", a bluegrass instrumental very similar to "Green Apple Quick Step" on "Byrdmaniax".

A couple of weeks ago I was reading an article by a certain writer who was bemoaning the fact that The Byrds have not been revered yet. Most artists are revered after they have died. If such is going to be the case with The Byrds those doing the revering will have an awfully long wait because if The Byrds keep putting out material as GOOD as this they will be around for a long time to come. Now, if they would only release some singles

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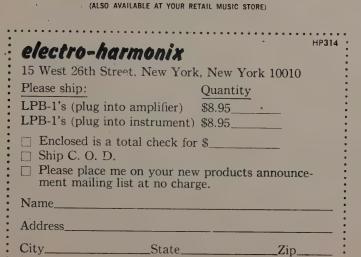
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For example, using 2 LPB-1's will give you even more power and more sustain. Turning up the volume level of the first LPB-1 past the halfway point will shift the second LPB-1 into overdrive. Using the first LPB-1 control, you can now develop this initial bare hint of harmonic distortion to any desired degree. The second LPB-1 can

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Dear Editor.

In reference to a letter from L. H. (May issue), I agree on the fact that you've overlooked a lot of great artists. Though L.H. seemed harsh and opinionated, L.H. has a good point. You're missing great artists like Ry Cooder, King of the bottleneck guitar, a great mandolin player, and he has a voice that shouldn't be missed. If he's good enough for the Rolling Stones, Taj Mahal, Paul Revere & The Raiders, not to mention his show on "Jamming With Edward," and all the other artists he's done session work for, he should be good enough for H.P..

Another artist you're missing is John Baldry, who is one of the greatest white blues singers there is. When Long John Baldry joined with Rod Stewart and Maggie Bell sing their abrasive vocals, it's a real treat. One article some months back is hardly worthy of an artist as

talented and original as Link Wray. Then there's Jaime Brockett, a folk singer who is great, has two albums out but gets no publicity. Randy Newman, who has written songs recorded by many artists has had no mention in H.P.. Other than a readers' record review. Black Oak Arkansas, with their original vocalist, Dandy Mangrum, have had no mention. Jeff Simmons, one hard rocker has had no mention. Other artists vou've been missing are, The GTO's, Don Nix, T. Rex, Deep Purple, Dan Hicks & his Hot Licks, John Hartford, Michael Hurly, 30 Days Out, Spirit in Flesh, and Alice Cooper, I like Grand Funk as much as the next guy, but if you don't watchout Hit Parader will become Grand Funk Parader. Beware!

DAVID R. BARANOSKI So. Deerfield, Mass.



RY COODER—overlooked, says a reader.

Dear Editor,

The Feb. 72 issue of Hit Parader opened my eyes to something I really knew for a long time, but could never really force myself to understand.

John Lennon is a man of music and not of self-reward. For so long the people have determined him as a stingy, I never cared about anybody but myself kind of man. I was one of them. I have started getting myself together with his music. The fact still remains if he really resents Paul. Whom I have to admit I still listen to 90% of the time, and am finally forcing myself to get into John's.

This two-man feud that people are agitating against is only a release into greater and far more enjoyable happenings. The fact is, even though I still consider the BEATLESSSS tops, the music now evolving is just as great if not better since the music field is changing anyway. Why can't people sit down, put one of Paul's, George's, Ringo's, and John's albums on top of each other and keep quiet about the damn despair that has broken so many people's cool.

These four will come along off and on, frequent and infrequent, until there will be no need to worry about them as a group, but then we shall, as we should now, worry about each man himself disappearing.

"HISTORY IS AGAIN A BEAUTIFUL MEMORY."

EUGENE HYLAND MAZE Sullivan, Indiana.

Dear Editor,
I don't see why all those

people who wrote letters about Grand Funk Railroad and the Establishment make such a big deal about it. If they don't like GFR then they don't have to listen to them.

Personally I think that Crand Funk is the best group.

Grand Funk is the best group around for hard rock. I imagine that Donny Osmond and the Carpenters are more to the style of these anti-Grand Funk people.

There are too many like them who put hard rock down. More people should give groups like Black Sabbath, Mountain, Alice Cooper and Grand Funk Railroad a chance. I would rate any hard rock group above any two soft and mellow rock groups.

I believe Mark Farner is really contributing to Flint Michigan by distributing trash cans and his newspaper because most people wouldn't take the time or give the money. It just shows how wrong people can be about Grand Funk Railroad.

CHUCK RILINEY Ondep, Mo.

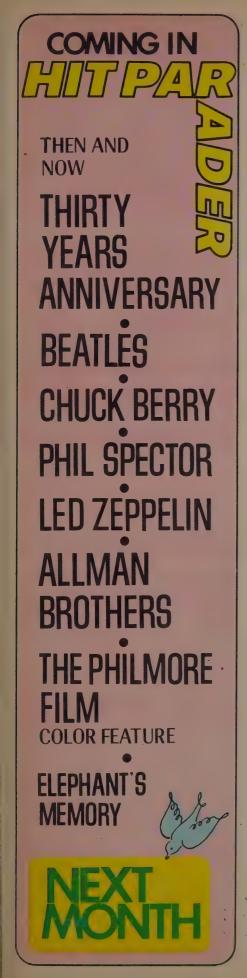
Dear Editor,

Surely there is a mistake made by John Lennon in the feature "Lennon - McCartney Songalog; Who Wrote What". He says about "I Feel Fine" — "this was the first time feedback was used on a record. It's right at the beginning."

I don't believe this was the first time. If you listen to "My Generation" by the Who (the song came out in early 1965) at the end feedback was used by Pete Townshend. Another early tune by the Who, "Anyway Anyhow Anywhere" had feedback during the first break in the middle of the song.

The Yardbirds during their early years were also known to use some feedback. Jeff Beck was playing with them then.

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LOU REED (RCA Records): Lou Reed was a mainstay in the Velvet Underground group, one of the seminal groups that started the whole underground business (which is now big as life and very much overground). This London-recorded LP (produced by former Hit Parader editor Richard Reed Robinson) had looking backwards a little to the rock roots of it which works with Reeds deliberately flattened voice. British musicians on the sessions include Rick Wakeman and Steve Howe and Caleb Ouave from Hookfoot and those early Elton John records. It shows why people aren't afraid any more to go to England and use the session-group musicians there any more.

HUMBLE PIE Smokin' (A&M Records): Humble Pie, via Steve Marriott, has its roots in the roots of the Faces and they present the same approach to the music as they smoke their way through "C'mon Everybody" the Eddie Cochran flagwayer and "Road Runner" although they debut some of their own material (particularly "You're So Good To Me") which remain firmly in the tradition of Anglican r&b. The Pie are getting the in-person exposure and developing the following. This album will be a big help to them

DELANEY AND BONNIED&B Together (Columbia Records): The group that was amoung the first to start the sit-inplay-on-each-other's-albums vogue. present more of the same country rock rolling, despite the fact that they've switched labels. Much of it is familiar- "Comin' Home and "Only You and I Know" for instance. "Groupie" should be even more familiar—a pleasant soft rock MOR piece originally for the Carpenters (written by Leon Russell and D&B) and called "Superstar" it gets roughened up a little and emerges with the trendy new name

DIANNE DAVIDSON Backwoods Woman (Janus Records): Miss Davidson can push out a blues with some power backed by some stomping country-rock sounds (provided by the Mother Earth team with Tracey Nelson on, back up sounds) plus some obligatory pedal steel guitar (Weldon

Myrick). It's her second album and gets closer to the roots of her style. And roots is the word for it: "Sympathy" comes rocking through and a title like "Delta Dawn" is something you can always hear in Southern exposures.

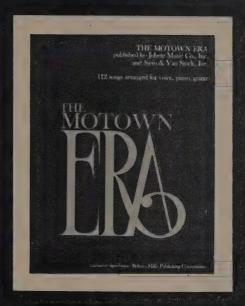
GALLAGHER AND LYLE (Capitol Records): Mr G. and Mr L. are a couple of mild mannered folkie-rockers from England who are the backbone, via their writing of McGuinness Flint, a nicely underrated U. K. group. In this spin off they come over gently, Paul Simon-ish at times and always melodic. Benny G. and Graham L. are an example of writing team that merge mix and work.

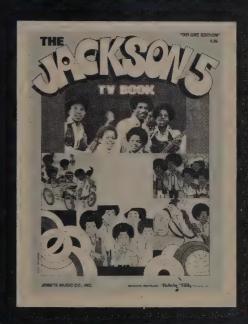
NRBQ Scraps (Kama Sutra Records): A group that writes "Howard Johnson Got His Ho-Jo Working" can scarcely be accused of making it with heavy rock and profundity. And yet...the New Rhythm And Blues Quintet emerge as one of the better groups around when it comes to laying down simple lines and saying something. It's an approach that's preferred to any number of ecolo-poll-ution-political type groups. Al Anderson, formerly with Wild Weed, now plays lead guitar and pianist Terry Adams provides a lot of backbone for Frank Gadler to graft those neat lyrics on.



DELANEY AND BONNIE—a label switch but the musical roots remain the same. They are seen here with Claudia Linnear and John Hammond jamming.

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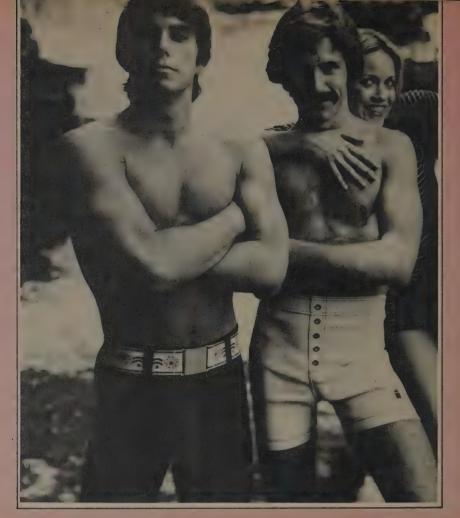
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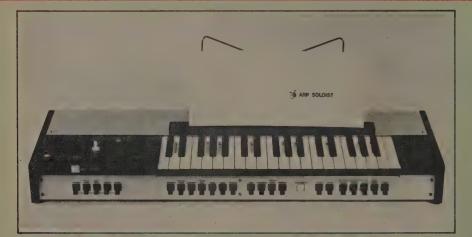
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